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**C**HERE are various ways of "raising the wind" to purchase a new organ. The organist at Dr. Aked's church in Liverpool has adopted a humorous method, which deserves to be successful. In his annual report upon the choir work he says:—

"The organ, in spite of its old age and infirmities, can still be heard, and notwithstanding its chronic asthma and rheumatism, has, goaded on by the kicks and punches of the organist, made pathetic attempts to sustain the efforts of those who 'sing praises unto the Lord.' The organist has managed (with increasing weariness, and in spite of his anticipations) to stand the strain of another year's service. He hopes that, by constant training and exercise, he may be able to keep strength sufficient to preside over the elderly and long-suffering instrument still another year; failing which, however, this report will be his twelfth and last."

Dr. Aked's church seats 1,400, and we understand that recently on several Sunday evenings 1,800 people have been crowded into it. Surely there ought to be no difficulty in procuring a new organ under such circumstances.

\*\*\*\*

Hymns frequently lose much in translation. But in Mr. F. A. Jones's new book on "Famous Hymns, and their Authors," we find a very queer specimen. "Rock of Ages" was once translated into Hindustani by an enthusiastic native convert, whose rendering, literally translated, reads:—

"Very old stone, spilt for my benefit,  
Let me absent myself under one of your fragments."

This beats "I was a wandering sheep" being translated into "I was a wandering mutton."

\*\*\*\*

There are frequent complaints that orchestral concert givers include so little English music in their programmes. Mr. T. R. Croger, in an inter-

resting letter to the *Orchestral Times*, states that he recently sent to nine of the best known music publishers for their full catalogues of Instrumental Chamber Music. On examination he found that these nine catalogues contained 1,161 works by foreign composers, and 107 by English composers. Of the 107 works 39 were merely "arrangements," so that only 68 original compositions were found in the lists! Mr. Croger thinks the fault lies largely with the English publishers, who show insufficient enterprise. If they gave a greater supply, a greater demand would be created.

\*\*\*\*

Foreign men of means have always given musicians more opportunity and encouragement than wealthy Englishmen, Mr. Croger thinks. Let us quote what he says:—

"Lord Lonsdale keeps over a hundred horses, vehicles of every conceivable kind, he always drives out with postillions and outriders, and he keeps a regular army of grooms and others connected with his stables. All honour to him for it; a man who does so much for the cultivation and improvement of the horse, without soiling his good name, and that of others, by disreputable practices, which are sometimes associated with horses and horsey men, deserves our warmest thanks; but what about our musicians? Would not a permanent orchestra add to the lustre of such a noble home as Lowther Castle? If he would spend some of his great wealth in fostering English art we should be doubly grateful. Think what such men as the Marquis of Salisbury, the Duke of Westminster, the Duke of Bedford, the Marquis of Bute, the Duke of Portland, and many more, could do for English music if they would take it up for its own and their country's sake!"

\*\*\*\*

The formation of municipal orchestras will probably do something for British composers. At Bournemouth, for instance, a band of thirty-five most capable players, conducted by Mr. Dan

Godfrey, Jun., is maintained by the Corporation all the year round. During the winter sixty symphony concerts are given, and we understand that nearly every English composer of any note has been invited to conduct some of his own works. The programmes are in every way excellent, and it is satisfactory to know that such enterprise on the part of the town authorities has met with much success. The band costs £6,600 a year, but at the present moment there is a profit in hand of about £1,200. Many other corporations might follow the example of Bournemouth with advantage.

\*\*\*\*\*

There is a proposal to have a six days' festival of English music in London in the autumn, the choir to be the Sheffield Festival Chorus and the band to be the Queen's Hall Orchestra. The arrangements are not yet complete, but if the scheme is carried out it will be a move in the right direction.

\*\*\*\*\*

Mr. J. P. Sousa has had his bumps felt by a phrenologist, who gives his verdict in the *Popular Phrenologist*. The interviewer expected to find Sousa a consequential, egotistic, masterful, dominating, impulsive, and passionate individual. As

a matter of fact, judging of him phrenologically, he found him the reverse of all this. A more genial, unobtrusive, manly, and considerate individual he has rarely seen. He possesses marked business capacities, great musical abilities, high ambitions and ideals; a wiry, robust physical constitution; an exceedingly practical type of mind; great mental and physical vigour; strong powers of endurance; marked capacities for acquiring practical experience, and ready tact in adapting himself to the exigencies of the moment with great powers of command; and is unique as a leader in his profession. He has a well-shaped head, the circumferential measurement of which is 23 inches; length, 7 9-10ths; width, 6 1-10th inches. Each group of organs is well represented, and working harmoniously in combination give him a highly practical intelligence and marked executive qualities. Though exceedingly versatile, yet he is a man of decided aims and purposes—essentially a worker, director, and leader.

\*\*\*\*\*

The organ in the Aquarium, which is said to have cost about £2,000, was purchased at the recent auction by the Wesleyans. The instrument is to be placed in the new building to be erected on the site.

## Passing Notes.

**P**AM writing these notes in a country inn "a hundred miles from anywhere," as Sidney Smith remarked of his Yorkshire parish. "You don't know anybody there," said my town friends, compassionately, when I announced my intention of taking the week-end here. "That's just why I'm going," I replied. But there are inconveniences in being a hundred miles from anywhere, especially if you have the misfortune to be what is grandly called a "man of letters." Half an hour ago Mr. Minshall wired that the manuscript of my "Passing Notes" had not reached him. Now I wrote the "Passing Notes," and posted them, before leaving town. Where they have "passed" to I cannot tell—have no means of finding out. What is clear is that I must write a second set of notes. But in a country inn a hundred miles from anywhere? At the present moment a dancing master is busy with his fiddle in the kitchen, and the maids are almost indecorously hilarious. Obviously I cannot make a passing note out of the fiddler, and there seems to be no other music in the whole place. I ransack my travelling bag. There isn't a single magazine in it, and there are just three books—Pepys' immortal Diary, Mr. Croger's "Notes on Conductors and Conducting," and Mr. Gregory Mason's "From Grieg to Brahms." Well, suppose we have a chat about the books.

It will be two hundred years on the 26th of May since Samuel Pepys was brought from his house at Clapham in "a most solemn manner," and laid to

rest in the church of St. Olave, Hart Street. I hope there will be some sort of celebration of the bi-centenary. For think what we owe to Samuel Pepys! We could no more spare him from our literature than we could spare James Boswell. He is the one writer who has made absolutely candid confessions. Rousseau confessed, of course, but Rousseau, as Mr. Lang has said, could not be candid five minutes together. St. Augustine confessed, too, but saints are heavily handicapped when it comes to setting themselves before the world in a diary. Samuel Pepys was no saint. With Mr. Lang, we might perhaps describe him best by saying that if ever any man was his own Boswell, that man was Pepys. He had Boswell's delightful appreciation of life; writing in cypher, he had Boswell's shamelessness and more, and he was his own hero.

But what has all this to do with music? Well, everybody knows that Pepys was an excellent amateur musician, and that his diary makes constant reference to the divine art. Sir Frederick Bridge has been finding material for (I think) three lectures in these musical references. The diarist was indeed passionately fond of music. It is "the thing of the world I love most," he said. Johnson declared that if he had learnt to play the fiddle he would have done nothing else. Pepys' fondness for music often made him fear that he was giving up too much for it. His particular accomplishments were singing and playing on the flageolet, the lute, and the German flute. He was very anxious that Mrs. Pepys should learn to sing. In the matter



of the "scales," which he set about teaching her himself, Mrs. Pepys was "apt beyond imagination." But when it came to singing, the "poor wretch" was as little proficient as Charles Lamb. "Her ear," wrote Samuel, "is so bad it made me angry, till she cried to see me so angry." Aren't you sorry for Mrs. Pepys?

Luckily for Mrs. Pepys there were other ladies of her husband's acquaintance whose ears were no better. There was Betty Turner, for instance. "What a beast she is for singing," wrote the diarist. "I would not hear her again for forty shillings. She is worse than my wife." Of the playing of Betty's sister he said it was enough to make him sick. "And yet I was forced to commend her highly." Diplomatic diarist! Pepys even tried his hand at composing music. He was not enthusiastic about Shakespeare as a dramatist, but this did not prevent him setting "To be or not to be." I believe one at least of his pieces was given a hearing at Sir Frederick Bridge's lectures. But perhaps this is enough about Samuel Pepys. Look him up for yourselves. You will find him interesting from every point of view—on the musical side, as I think, especially so. And don't be too hard on him when you find that he slept in church!

Mr. Gregory Mason's book is a genuine piece of literature—I mean that it is written in a fine literary style, which is seldom to be said of books written by musicians. I am particularly struck with Mr. Mason's appreciation of Tschaikowsky. Musical people have gone mad over the "Pathetic Symphony," why I can't quite understand. It is a fine composition, certainly, but it seems to me to preach

a sort of gospel of despair; and surely in these days we want optimists, not pessimists. No doubt there are people who like to indulge in the "luxury of grief." But it isn't a healthy feeling. "I mean to make people happy by my music," said Haydn. That is the right way. Mr. Mason thinks that Tschaikowsky was not altogether the misanthrope that his admirers take him to be. I am not so sure. One winter day he stood up to the waist in the middle of a river, hoping to "catch his death of cold." He was tired of existence. What can you expect from such a man but a "Pathetic Symphony"? As a matter of fact the Tschaikowsky biography is one of the most depressing pieces of musical literature that we have.

Mr. Croger's little book has reached a second edition. It well deserves the distinction. I am of those who think that a great deal too much is being made of the conductor nowadays. But when I say that, I mean the big conductor—Richter, Lamoureux, Sousa, and the rest. These men get credit for much that is really due to the particular band they may direct. But there is the conductor of what I may call the rank and file. He is an absolute necessity—not a mere ornament, as I contend that the big conductor often is—and for him this work of Mr. Croger's is a veritable *vade mecum*. The late Mr. W. T. Best once told me of a certain country conductor who "contrived to die in his bed instead of being given to the larger fauna." If you follow Mr. Croger you need not fear the larger fauna. And now, having written a second set of "Passing Notes," I am really "at ease in mine inn."

J. CUTHBERT HADDEN.

## Nonconformist Choir Union.

A MEETING of choirmasters of the Free Churches of North and North-East London was held at the Downs Baptist Chapel Lecture Hall on Saturday, January 31st. The meeting was initiated by Mr. W. C. Webb, A.R.C.O., the organist of the church, and one of the most active of the members of the Executive Committee of the Nonconformist Choir Union, and was successful in raising interest and attracting support from a goodly gathering of representatives from over twenty choirs, while apologies for non-attendance, coupled with requests for information regarding the working of the Union, were received from a further number.

By the kindness of Mrs. Hickman, a tea was provided prior to the meeting, a welcome and much-appreciated feature.

Mr. E. Minshall (President of the Union) was voted to the chair, supported by Mr. T. R. Croger, the Secretary, N.C.U., and short speeches were delivered by Mr. A. L. Cowley (Tottenham) and Mr. C. E. Smith (Regent's Park), a former organist at the church, who both testified to the usefulness and help which the Union's programmes had been in their respective centres, and extolled the work of the Union in the improvement of the music in the churches. Mr. Dean (Highbury) was also in hearty

sympathy with the operation of the Union, and advocated the co-operation of the ministers, who, by reason of the improved work in their choirs, should give the Union their hearty support.

Mr. Minshall instanced the Folkestone Choral Festival Service, in which every minister in the town is allotted a place in the programme, a feature very heartily adopted by all the participants. Mr. T. R. Croger's "few words" were of his usual inspiring order, and formed a valuable contribution to the practical character of the gathering. Mr. Webb, after giving a few interesting details of the origin of the meeting, moved the formation of a local Choir Union. The proposal was seconded by Mr. Harris, and a committee was appointed to carry the matter through. Mr. Whitbread was in favour of an immediate start with an oratorio, but the general feeling was in favour of a strong rally for the Union's Crystal Palace programme, and Mr. Minshall announced that the choirs in the districts represented (N. and N.E.) would be asked to sing the portions of the programme which were to be taken by a "select choir."

The usual votes of thanks to the deacons for the use of the room, Mrs. Hickman for the tea, and to the chairman for presiding, were carried in a very enthusiastic fashion.

## Music at Manor Park United Methodist Free Church.



PRACTICAL reply to the oft-repeated question, "Does music attract the people?" is furnished by the brightly-conducted and well-attended services at this church. A visit paid on a recent Sunday evening was rewarded by a rich musical treat in the rendering of hymn, chant, and anthem, as well as affording the opportunity of forming an acquaintance with a very excellent pair of musical enthusiasts who have laboured together for a considerable time with very much success.

Looking back for a period of ten years we find a young minister appointed to the church—his first full charge. His native Yorkshire air had been charged with music, and from his boyhood he had been a lover of the divine art. Finding his sphere in the preaching of the Gospel, he added to the spoken message the "hand-maid of religion," and sought for a capable and earnest man, of consecrated life, for his musical co-worker in the high office to which he himself had been called. So it was that the Rev. T. Sunderland found in Mr. F. W. Long a kindred spirit, and a happy association was commenced which has lasted until the present time, and would doubtless continue did not the "circuit" system remove the minister to another part of the metropolis.

Mr. Sunderland, who is an attractive speaker, found many opportunities of addressing P.S.A.'s and other similar meetings and determined to start a "musical service" on Sunday afternoon, which has continued for seven years, the services being suspended during the summer, except for the first Sunday in each of five months. Encouraged by his success during the first two or three years, Mr. Long had meanwhile enlarged his musical knowledge and experience, so that when the new departure was made, he was equipped to the extent of presenting Schubert's and Beethoven's

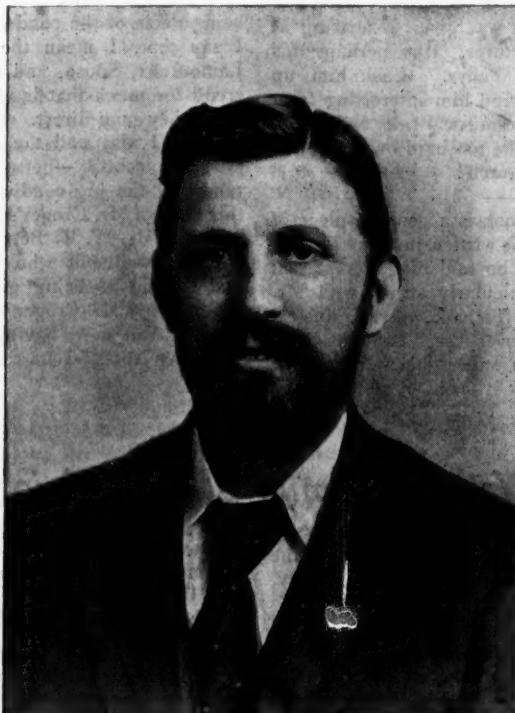
Symphonies, with other similar works. The choir and orchestra now number about seventy, and every service is attended by a crowded audience, drawn from all classes. Mr. Sunderland believes that neither Ritualist nor Sunday League Agnostic should have any monopoly of the best sacred music, and the support he receives warrants his opinion that the churches should do more in the same direction. The service is almost entirely musical, and consists of solos by first-class singers (the best available), three hymns from the Chapel (U.M.F.C.) Hymn Book, choruses by the choir, and sometimes

a very short address from the minister.

The splendid music rendered on Sunday afternoon soon created a demand for better music at the morning and evening services, and although the improvement demanded involved an extra night for choir practice, the enthusiasm of the conductor and the self-sacrifice of the members proved equal to the occasion, and for some few years the double practice has been a fixture. The average attendance is good, and the works rehearsed include anthems, chants (to Westminster "pointing"), and festival settings of the Te Deum, including all the best composers.

The morning service always includes chant and anthem,

with often an extra item, and the evening service is of a like attractive character. The service under notice commenced with an Introit, Farrant's "Lord, for Thy tender mercies' sake," which was sung with rare expression and acceptability. Mr. Long occupies a seat in front of the congregation, and has a stand for music and baton (rarely used) before him. The direction given by the hand proved quite sufficient to produce the best results, although the baton was used during the anthem later on in the service. The first hymn was "Crown Him with many crowns," which was sung with the fine vigour to which "Diademata" lends itself. The organist, Mr. Bernard Long (son of



MR. F. W. LONG.

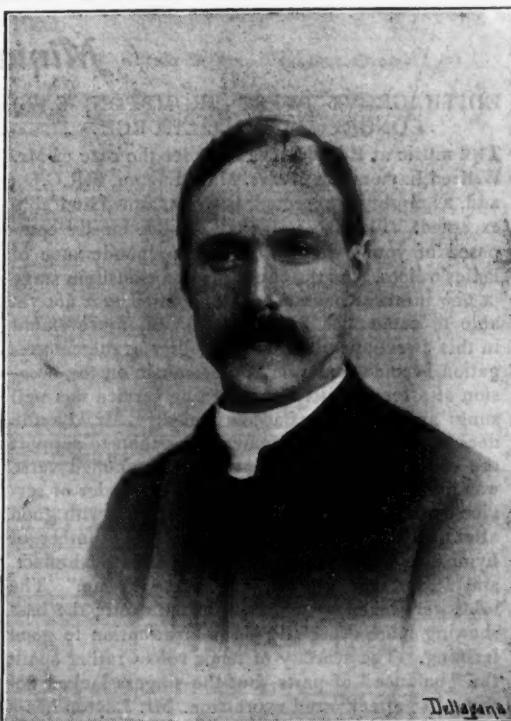
the conductor), displayed excellent taste in leading the praises of the congregation, and the singing was particularly hearty and full. The chant was well rendered, with careful attention to "pointing" and *tempo*. Hymn 504, "Lord, speak to me," formed a pleasant contrast to the previous hymn, although it was equally well sung. The sermon was brief and bright, a fitting discourse, with many points of excellent stimulus and help to the hearers, most of whom were gathered from "those who work," and explained much of the popularity of Mr. Sunderland's ministry. The anthem was Stainer's "What are these?" in which the choir showed to great advantage—expression, blend of voices, and "attack" being excellent. The closing hymn, "Sweet Saviour, bless us ere we go," was a fitting ending to a helpful and inspiring service.

At the close Mr. Long very willingly gave a few of the foregoing particulars, and expressed regret that he was not "up to the mark," so that only easy work had been done. He referred the visitor to the pastor for further particulars, and Mr. Sunderland kindly spared a few minutes. He was loud in his praises of the enthusiastic efficiency of Mr. Long, and had some very hearty words of thanks for his choir. From the resultant conversation it was learnt that the church makes an annual grant of £35 for music, which is made to cover all expenses. "No church in the parish makes so much of music as ours," said Mr. Sunderland, "and we have some good things on every little while." Successful renderings of "Messiah," "Elijah," "Judas Maccabæus," "Hymn of Praise," and "Hear my Prayer," have been given with crowded audiences every time. Since the visit to the church the choir and friends have given a first-rate performance of "Elijah" at the new Town Hall in aid of the funds of the local hospital, with good financial results.

A visit to the choir library bespoke an acquaintance with a wide range of anthems, the majority of which had been adopted after mutual examination by minister and choirmaster. The variety also showed how the taste and ability had risen as the years passed.

A reference to "Councillor" Long revealed the fact that our friend is a member of the Borough Council of East Ham, and the pastor also pleaded guilty to a like distinction. "And Vice-Chairman of the School Board," added Mr. Long, "returned at the top of the poll on two occasions with a total of nearly 11,000 votes last time." From which it would appear that the parson is not one of the "easy-going" sort; indeed, his public-spirited policy has been productive of definite good. Mr. Sunderland's other activities include the editing of a monthly local magazine, with 10,000 circulation, and the oversight of a concert on Saturday evenings in the Lecture Hall, crowded with young people, who are thus kept from evil and put in the way of getting good.

A question as to the spiritual advancement of the church elicited a very satisfactory reply. Not only has the church quadrupled its membership during Mr. Sunderland's ministry, but the income is almost



REV. T. SUNDERLAND.

six times larger. As might be expected, where music reigns, officials and members work hard and pleasantly. The progress of the church is the more remarkable as quite a number of members were spared to form a new church in the neighbourhood quite recently.

Very deep regret was expressed at Mr. Sunderland's impending removal to Herne Hill, although he will carry with him the earnest wishes of all his people for great success in his new sphere. He will doubtless carry on his musical work if any opportunity offers, and so, out of present disappointment there may arise future benefit. Mr. Sunderland's "probationary period" of four years was spent in Battersea. The occurrence of Mr. John Burns's candidature during the time was heartily endorsed by the young minister, who worked hard for Mr. Burns's return, not altogether from the standpoint of agreement with all that the candidate said or did, but from a conviction that "men like Burns are an acquisition to Parliament." Which leads the writer to say that "men like Sunderland are an acquisition to" the ministry, and to express the earnest desire that their number may be increased in all branches of the church.

Owing to great pressure on our space this month several paragraphs of Church News are held over.

There are copies of the book of music for the Nonconformist Choir Union Festival on June 13th still on sale. An early application should be made to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C.

## Minatures.

EDITH GROVE (WEST BROMPTON, S.W.)  
CONGREGATIONAL CHURCH.

THE music at Edith Grove is under the care of Mr. Wilfred Layton, son of Mrs. Mary Layton, F.R.C.O., and, as might be expected, is well planned and ably executed. The choir is small, and is mostly composed of young singers, with a preponderance of ladies' voices. As the church is in a transition stage (a new minister having been appointed, but not yet able to commence his ministry), an improvement in this direction will doubtless follow as the congregation becomes enlarged. The music on the occasion of a recent visit at an evening service was well sung and tastefully accompanied. Mr. Layton does not attempt any greater thing than to support the choir and an occasional unaccompanied verse was introduced with good effect. The order of service contained a chant in two parts, sung with good attention to the "pointing," the usual number of hymns, in which the people joined with good effect, and an anthem—Barnby's "Abide with me." The solos were taken by members of the choir; the bass showing more especially signs of attention to good training. The scarcity of tenor voices rather spoilt the "balance" of parts, but the singers lacked nothing in "attack" and expression. Mr. Layton has a good field for the display of his best talents, although the opportunity is somewhat cramped by the comparatively small organ, which would bear enlarging. It would be an added advantage if the back rows of singers were raised a little from the level of the front row, as much of the power is lost before it reaches the congregation. It is a very distinct advantage to the church to have the occasional hearty co-operation of Mrs. Layton. Already two oratorio performances have been given under her leadership since her son's appointment, and there is promise of "more to follow." If the circumstances of the church under the new ministry enlarge and

improve up to the present standard of the music, a season of great prosperity is before the church, which has suffered somewhat of recent years by reason of a meagre attendance.

WESTBOURNE (NR. BOURNEMOUTH) CONGREGATIONAL CHURCH.

Westbourne is a new and rapidly rising suburb of Bournemouth. The Baptists, Wesleyans, and Congregationalists all have handsome new churches well situated on the main thoroughfare.

The Congregational Church, under the pastoral care of the Rev. A. Martindale, is a very well designed building, especially internally. The pews all face the pulpit, a great advantage. It is lofty and good for sound; and the appearance generally is pleasing to the eye.

The organ is in a gallery behind the pulpit. It is not a large instrument, but is sufficient to sustain the psalmody, the diapasons being full and round in tone. Mr. W. Chamberlain has recently been appointed organist. He is a careful player, and accompanies the service judiciously.

The choir is small but capable. When we visited the church there were only nine singers, but they sang an anthem (during the offertory, unfortunately) with much refinement and taste. There is an excellent soprano leader, and one of the contraltos has a strong voice. A little less slurring among the trebles would be an improvement.

The congregational singing is hearty and general, and the well known tunes went with a good swing. The chanting, too, was creditable.

Mr. Martindale is an interesting preacher, and his sermon was not too lengthy. But the whole service took an hour and thirty-five minutes, which, to ordinary mortals, is too long. A really popular service does not exceed eighty minutes.

## The Late Dr. Joseph Parry.

WE regret to record the death of Dr. Joseph Parry, the well known Welsh composer, which took place on February 17th, at Penarth, near Cardiff. Dr. Parry was a prominent figure in musical circles in Wales, and his services were in frequent demand as an adjudicator at Eisteddfau and as conductor of Psalmody Festivals. He was organist at various Nonconformist churches in Aberystwith, Swansea, and Cardiff for many years. A native of Merthyr Tydfil, the son of an ironworker there, the deceased spent his early years following the same trade as his father, first in Wales and then in America.

Whilst in the States he turned his attention to music, and, coming to England, he graduated Mus.Bac. at Cambridge, being the first Welshman

to attain that distinction. He returned to America, but in the early seventies came back to Wales as a lecturer on music at University College, Aberystwith. Subsequently he established a musical institute at Swansea, and about ten years ago went to Cardiff as a lecturer on music at the University College there.

His compositions have attained considerable popularity throughout Wales and America, and one of his oratorios was produced at the Cardiff Festival in 1893. He also wrote several operas, the latest of which, "The Maid of Cefn Ydfa," was recently produced at Cardiff by the Moody-Manners Opera Company. He wrote many tunes, one of which, "Aberystwith," usually sung to "Jesu, lover of my soul," is a great favourite.

3.  
PRICE 3d.

# Worship the King.

FESTIVAL ANTHEM.

Sol-fa 24.

Words by SIR ROBERT GRANT.

Music by H. ERNEST NICHOL, Mus. Bac., Oxon.

Allegro maestoso.  $\text{♩} = 120$ .

The musical score consists of two main sections. The first section, "Organ," features two staves: the upper staff for the "Gt. to Sw. f" (Great to Swell) and the lower staff for the "Ped." (Pedal). The second section, "Vocal," includes four staves for "Soprano," "Contralto," "Tenor," and "Bass." The vocal parts sing the lyrics "O worship the King, All glorious above; O gratefully sing His pow'r and His love; Our shield and de-fen-der, The An-cient of Days." The music is set in common time, with a key signature of one flat. The vocal entries are staggered, with the Tenor and Bass entering first, followed by the Contralto, and finally the Soprano.

## O WORSHIP THE KING.

2

## O WORSHIP THE KING.

3

Whose ca - no - py, space. His cha - riots of wrath The deep thunder-clouds  
 Whose ca - no - py, space. His cha - riots of wrath The deep thunder-clouds  
 light, Whose ca - no - py, space. His cha - riots of wrath The deep thunder-clouds  
 light, Whose ca - no - py, space. His cha - riots of wrath The deep thunder-clouds

form, And dark is His path on the wings of the storm, the wings of the  
 form, And dark is His path on the wings of the storm, the wings of the  
 form, And dark is His path on the wings of the storm, the wings of the  
 form, And dark is His path on the wings of the storm, the wings of the  
 storm. . . His chariots of wrath the deep thunder-clouds form, . . . . .  
 storm. . . His chariots of wrath the deep thunder-clouds form, . . . . .  
 storm. . . His chariots of wrath the deep thunder-clouds form, . . . . .  
 storm. . . His chariots of wrath the deep thunder-clouds form, . . . . .

## O WORSHIP THE KING.

And dark is His path on the wings of the storm, . . . . .

And dark is His path on the wings of the storm, . . . . .

And dark is His path on the wings of the storm, . . . . .

And dark is His path on the wings of the storm, . . . . .

the wings of the storm. . . . . The earth with its

the wings of the storm. . . . . The earth with its

the wings of the storm. . . . . The earth with its

the wings of the storm. . . . . The earth with its

store Of won - ders un - told, Al - migh - ty! Thy pow'r Hath found - ed of

store Of won - ders un - told, Al - migh - ty! Thy pow'r Hath found - ed of

store Of won - ders un - told, Al - migh - ty! Thy pow'r Hath found - ed of

store of won - ders un - told, Al - migh - ty! Thy pow'r Hath found - ed of

## O WORSHIP THE KING.

5

old; Hath 'stab - lish'd it fast By a change - less de - cree. . . And  
 old; Hath 'stab - lish'd it fast By a change - less de - cree, . . And  
 old; Hath 'stab - lish'd it fast By a change - less de - cree, . . And  
 old; Hath 'stab - lish'd it fast By a change - less de - cree, . . And

round it hath cast, Like a man - tle, the sea, And round it hath  
 round it hath cast, Like a man - tle, the sea, And round it hath  
 round it hath cast, Like a man - tle, the sea, And round it hath  
 round it hath cast, Like a man - tle, the sea, And round it hath  
 round it hath cast, Like a man - tle, the sea, And round it hath  
 round it hath cast, Like a man - tle, the sea, And round it hath  
 rall.

east, like a man - tle, the sea.  
 a tempo.

## O WORSHIP THE KING.

**Solo. Soprano (or Tenor).**  
*Moderato tranquillo. ♩=66.*

The musical score consists of five systems of music. System 1 starts with a treble clef, a key signature of one flat, and a tempo of ♩=66. It features a vocal line with eighth-note patterns and a piano accompaniment with sustained chords. The lyrics are: "Thy boun - ti - ful care What tongue can re - cite? It breathes in the Man." System 2 continues with the same instrumentation and key signature. The lyrics are: "air, It shines in the light, It streams from the hills, It de - scends to the Ped." System 3 also uses the same instrumentation and key signature. The lyrics are: "plain, And sweet - ly dis - tils In the dew and the rain, And sweet - ly dis - rill. Man." System 4 begins with a dynamic of *pp* and a tempo of *Tempo I mo.*. The lyrics are: "... tils In the dew . . . and the rain." The piano accompaniment includes a bass line with sustained notes. System 5 concludes the piece with a treble clef, a key signature of one sharp, and a dynamic of *f*.

## O WORSHIP THE KING.

7

O mea - sure-less might! In - ef - fa - ble  
 O mea - sure-less might! In - ef - fa - ble  
 O mea - sure-less might! In - ef - fa - ble  
 O mea - sure-less might! In - ef - fa - ble

*M.M.*

love! While an - gels de - light to hymn Thee a - bove, Thy ran - som'd cre-  
 love! While an - gels de - light to hymn Thee a - bove, Thy ran - som'd cre-  
 love! While an - gels de - light to hymn Thee a - bove, Thy ran - som'd cre-  
 love! While an - gels de - light to hymn Thee a - bove, Thy ran - som'd cre-

... a - tion, Though fee - ble their lays, With true a - do - ra - tion Shall sing to Thy  
 ... a - tion, Though fee - ble their lays, With true a - do - ra - tion Shall sing to Thy  
 ... a - tion, Though fee - ble their lays, With true a - do - ra - tion Shall sing to Thy  
 ... a - tion, Though fee - ble their lays, With true a - do - ra - tion Shall sing to Thy

JOHN THOMAS REEDS &amp; JONAH E. H.

## O WORSHIP THE KING.

H. E. NICHOL, 4a BAKER STREET, HULL.



## Concerning



BY J. R. GRIFFITHS, MUS.BAC.



ERHAPS no harvest-tide hymn ever attained greater popularity than that which forms the subject of the present paper. It is, indeed, so well known that most of us must doubtless feel surprised when we recall the fact that only about thirty-five years have elapsed since the words and tune first found a place in a recognised English tune book. Like the good seed scattered on the land, the hymn and its melody had *their* sowing time, and a long period had to pass between "the seed-time and the harvest." For in the case of both words and music, more than a hundred years have come and gone since they were originally set down in print.

Concerning their history there is much to say that is interesting. For some time the tracing of the tune was most difficult, and until recently the earliest books in which the writer found it were those published *after* 1850. But as its composer died in the year 1800, it was evident that a gap of at least half a century had to be accounted for. At last, through the help of a friendly enthusiast, this difficulty was overcome, and the results of the researches will be found in the following sketch. And if it does not pretend to be final and exhaustive, it will at least trace the melody down to the life-time of the composer, and make the matter easier for further investigation — should any be possible.

Let us begin, however, by first considering the origin of the words, and by saying a little about their author—Matthias Claudius, a well-known German poet. Claudius was born August 15th, 1740, at Reinfeld, a little village about twenty minutes' railway ride from Lübeck, on the way to Hamburg. It is but two or three months ago that the writer and his wife had the pleasure of passing through this interesting hamlet, and of visiting the spot where the poet first saw the light. A kind letter of introduction from a mutual friend to Pastor Wolters, the present pastor of Reinfeld, had previously paved the way for a hearty reception at the hands of himself and his wife. As the pastor is one of the successors of the father of Claudius in the pastorate here, he was naturally as much interested in showing, as we were in viewing, the site where the renowned "Wandsbeck Messenger" was born. Alas, that we could not see the original house, which, some time ago, was removed to allow of the present manse being erected in its place!

The principal object of interest was the inspection of the Baptismal Register, a carefully treasured book, in which is the entry in the handwriting of Claudius senior, of his son's birth. Here it is, direct from the Register:—"1740. d. 17. August ist mein Sohn Matthias getauft. Die Gevattern

sind gewesen: der Herr Amtsverwalter Wettering, d. H. Amtsschreiber Hintz-Peter, und die Frau Amtsschreiberin Hintz-Peterin. Der Herr gebe Gnade zu dessen Erziehung, damit er kraft solches Gnaden-Bundes dereinsten eingehen möge zu seines Herrn Freude, um Christi willen. Amen." (August 17, 1740, my son Matthias was christened. The sponsors were Herr Wettering, Herr and Frau Hintz-Peter. May the Lord give grace to train him, so that in the strength of such a covenant of Grace, he may hereafter enter into the joy of his Lord, for Christ's sake. Amen).

Claudius was educated at the University of Jena, and afterwards held several literary appointments. That, however, by which he chiefly achieved popularity was his editorship of the "Wandsbecker Bote" ("Wandsbeck Messenger"), and it was in Wandsbeck (in his day a village, now practically a suburb of Hamburg, and about the same distance from Hamburg as Reinfeld is from Lübeck) that Claudius spent the greater part of his busy career, and sent forth those numerous poems, many of which have become veritable national folk-songs. As may be imagined, there are various memorials of him in Wandsbeck; such, for instance, as the unpretentious ivy-clad monument; the imposing Claudius Gymnasium; and the grave, with its simple cross, recording his death (in Hamburg), January 21st, 1815. There are also, according to a communicative and enthusiastic Wandsbeck shopman, two musical societies, which help to keep fresh the memory of the man, namely, the Claudius Ton-Verein, and the Claudius Liedertafeln.

Thus, briefly, the author. Now the hymn. Claudius's works appeared under the title "Asmus omnia sua secum portans; oder sämmtliche Werke des Wandsbecker Boten," and were published between the years 1774 and 1812. Part IV. of this collection appeared, according to Julian's Hymnology, in 1782 (Goedeke gives the date as 1783), and it is in this number that our harvest hymn first appears. It is found in a sketch called "Paul Erdmann's Fest," a sketch which describes a small farmer celebrating the jubilee of his occupancy. The scene is a rural one. The neighbours assemble, congratulate Paul, and converse with each other about their crops. Then, together with some gentry who have come to grace the occasion, they all sit down to dinner. When the meal is over, and they have drunk Paul's health, one of the principal guests says to the peasants, "Shall we not have our peasant's song?" "At once, gracious Sir," is the reply. "Upon this," to quote the author himself, "they sang the following peasant's song. I don't know what kind of effect the song may have when read, but what it had when the peasants sang it here I know full well. And therefore I advise

every one to have it sung in this way. They said the music was Italian. I have set it up here so well as I could remember, but anyone is at liberty to improve it or to compose another." Then comes the music, and though it is not the melody with which we are concerned, we print it, as it will doubtless interest our readers to see for themselves the original tune to which Claudius wrote "We plough the fields and scatter":—



On the page following that on which the music appears, the words of the song commence, and each of the verses (thirteen in number) is marked to be sung by one of the peasants (Hans Westen by name), the rest of them joining in the chorus at the part marked "Tutti." The sketch then describes how, when all the verses have duly been sung, one of the company remarks that they have something additional to sing, something suitable to the occasion. Whereupon Westen sings three supplementary verses, each of which contains special reference to Erdmann, and how "God has done great things for neighbour Paul." The peasants join in the chorus as before, and at the end Erdmann, full of emotion, says: "Neighbours, I thank you! May God grant that every one of you may live to see such a day, and may He give you such neighbours as He has given me!"

Thus concludes this interesting sketch, and with it the circumstances under which the words of our hymn came into existence. Now let us notice the various musical settings. So far as concerns that in the above sketch, and whether it was really Italian or not, we need not here trouble ourselves. We will glance at it, however, for a moment, in order to observe that the melody up to the double bar is laid out for *four*, and not *eight* lines; also that the metre of the chorus is 6.6.9. and not 6.6.8.4. as we know it.

Probably the next association of these words with music was that contained in the Oldenburg Gesangbuch of 1791, where ten out of the thirteen stanzas were given as hymn No. 482, and directed to be sung to the chorale, "Christus der ist mein Leben," i.e. "Vulpius" (No. 407 Congregational Church Hymnal):—



The writer has not seen the music edition of this Gesangbuch, but from a glance at the edition without music, it seems conclusive that in this case the hymn was used as an ordinary 76-76, *without chorus*.

Now we approach the musical setting which is of all settings that which interests us most, namely, that by Johann Abraham Peter Schulz. Concerning this composer's career our space at command precludes us from saying more than this:—He was born March 31st, 1747, in the quaint old town of

Lüneburg (the town to which Bach came as a lad of fifteen, and from which he so frequently walked to Hamburg—a distance of about twenty-five English miles—to hear Reinken on the organ); and that after holding successively the post of Capellmeister to Prince Henry of Prussia, and to the King of Denmark, Schulz died at Schwedt, June 10th, 1800.

We will therefore pass on at once, and consider his well-known and ever-welcome setting. As

before remarked, the writer, and indeed other enthusiasts in tune-lore, were for a long time quite ignorant of the appearance of this tune in any book published earlier than the year 1850. Schulz's works were searched, but in vain, and the matter seemed hopeless. One day, however, a clue was found in a work of Hoffmann von Fallersleben, by the Rev. James Mearns (the assistant editor of Julian's Hymnology,) a clue which upon being followed up ultimately yielded the following satisfactory results. This clue was to the effect that there was a melody by Schulz in a work, the second edition of which was published at Hanover in 1800. An enquiry was accordingly made at Hanover, but only to find that it did not contain this particular edition. At last, in reply to a communication from Mr. Mearns, it was discovered that this 1800 edition was in the library of the Royal High School of Music, Berlin, and subsequent enquiries as to the contents elicited the welcome information that the melody referred to by Hoffmann von Fallersleben was Schulz's melody to our hymn! Therefore, this tune is now proved beyond the shadow of a doubt to be in Hoppenstedt's "Liedern für Volksschulen," second edition, 1800, where it is to be found in the third part and numbered 38, and associated with Claudius's words beginning with Stanza III., "Wir pflügen und wir streuen" ("We plough and we scatter"). As may be readily guessed, such information naturally suggested the possibility of the hymn and tune being contained also in the *first* edition of the above work. After a while knowledge of the original edition came to hand, and it was found that it was published anonymously in Hanover, 1793. But all attempts to locate a copy of the book have entirely failed. The publishers themselves have not one; nor is there one to be heard of in the libraries at Hanover, Berlin, Leipzig, Göttingen, or Hamburg. Therefore, for the present our earliest source is the second edition (1800); and as this was a "revised and considerably enlarged" one, it is by no means easy to venture an opinion as to the probability or otherwise, of the tune being contained in the 1793 edition too. The uncertainty is not lessened by the fact that in 1793 there was also published a companion book to the above, entitled, "Melodien zu den Liedern für Volksschulen," edited by F. B. Beneken and H. Wegener, a second edition of

which was issued in 1802, and a third in 1809, while a second part, edited by H. Wegener, was issued in 1819. In this book of 1819 there is a tune to Claudius's words, but composed by Wegener. Now whether this book was simply a music edition without words of the "Liedern für Volksschulen," or a different collection of tunes altogether, it is impossible to say without seeing a copy. If it were the same work, the inference would be that Schulz's tune in the earlier editions was replaced by Wegener's in later editions.

Thus, Schulz's tune, which, by the way, in the 1800 edition does not bear its composer's name, and is said to be in the key of C, and not B flat. Before referring to its subsequent appearances, and to its introduction into England, we may mention two other tunes associated with this hymn, namely (1) a melody by Andre which appeared in Fliedner's "Liederbuch," 1842, and (2) an old folk-song contained in Fink's "Musikalischer Hausschatz," 1843. Andre's melody is also found in Erk's "Liederkranz," and from a glance at the 16th edition of this (1854), and at the folk-song in Fink's book, we find that the final strain of the chorus is the same in both settings; leading us to conclude that Andre intentionally incorporated a part of the folk-song into his composition. It is also not a little singular that the "Liederkranz" already quoted—a highly popular book which has reached its Jubilee edition—inserted Schulz's tune in the first edition of Part I. (1839), reverted afterwards, as stated, to Andre's tune, then inserted Schulz's tune in Part II., and finally, in the Jubilee edition, went back to Andre's!

Schulz's name is said to have been first attached to his tune in Lindner's "Jugendfreund," 1812; and in addition to its appearances in the "Liederkranz" as already quoted, the tune is found in Hentschell's "Liederhain," 1851, and in "Unsere Lieder," 1853. So far as its introduction into England is concerned, the earliest instance in an English publication may be that in "The Bible Class Magazine" for November, 1854. The words in this were translated by Rev. S. F. Smith, and the music was stated to be "arranged from J. A. P.

Schulz." What version, by the way, was this taken from? The next English appearance, probably, was that in Rev. C. S. Bere's "Garland of Songs" (1861); and it was in this book that the excellent translation of Miss J. M. Campbell—that with which we are familiar—first appeared. And, doubtless, it was to this version that the introduction of the hymn and tune in the "Hymns Ancient and Modern" (1868) was indebted. Equally certain is it that its inclusion in the last mentioned hymnal first led to the great popularity it afterwards attained.

Will it be believed that at the time it was inserted in "Hymns Ancient and Modern," the following criticism of it appeared in a review of the work in the pages of "The Choir" (November 14th, 1868)? "We have," said the reviewer, "a variety of adaptations from the German, and other foreign sources. With the latter we do not always agree; for instance, the Harvest Hymn is adapted to a vulgar tune called "Wir pflügen" that must have originally been a drinking song!" The italics are ours.

In the course of time the tune was introduced into all the leading English hymnals, sometimes appearing under the name "Wir pflügen" (as in "Hymns Ancient and Modern"); sometimes under "Dresden" (as in Church Hymns); sometimes under "Shalford" (as in the Congregational Psalmist), and, to quote a more recent title) sometimes under "Arator" (as in the Congregational Church Hymnal). For some time, notwithstanding the fact that Bere's book of 1861 stated that the tune was composed by Schulz, several hymnals followed the example of Hymns Ancient and Modern by withholding his name, and simply stating that the tune was "from the German." But later books atoned for this, and rightly assigned it to him, thus giving him the credit for the composition of one of our most justly popular tunes.

For valuable information, most kindly placed at the writer's disposal, he is specially indebted to Rev. James Mearns, Digby; Rev. Pastor Wolters, Reinfeld; and to Herr Ernst Mühlberg, Leipzig, to each of whom he here tenders very sincere thanks.

### Penrhyn Ladies' Choir.

HE heroic struggle of the Bethesda quarrymen against the conditions of labour obtaining in the Penrhyn slate quarries is receiving a large measure of assistance from the bands of singers who are touring the country. A recent opportunity of hearing the Ladies' Choir was a season of pleasant enjoyment. The company of eighteen singers are under the conductorship of Miss M. E. Parry, and include Miss Clarissa Davies and other good solo voices. The voices are well blended, and much care has evidently been bestowed upon the pieces both by the singers and their trainer. The programme is varied, and includes duets, trios, solos,

concerted pieces, and occasional recitations—each item being good, and repetitions often demanded. A very fine rendering of Adams' "Comrade's Song of Hope" is one of the finest pieces in the programme, the words "play the man—win the fight," which occur in the piece, having a very special significance to the company whose minds doubtless were upon the homes on the hillsides rendered desolate by the long struggle. At any rate, there was a fine ring about the chorus which was an inspiration, and many a choir would be the better for a little accession of the *abandon* with which the chorus was sung. We cordially recommend singers who have the opportunity to hear the Penrhyn Ladies' Choir, feeling sure that benefit will follow.

## London Sunday School Choir.

### ROYAL ALBERT HALL FESTIVAL.



ROWING in interest, increasing in efficiency, and ever widening its membership, the London Sunday School Choir advances year by year with every sign of vigour in all branches of its organisation. For the first time in the history of the Albert Hall Festivals there was "money turned away" at the doors some time before the concert, held on Saturday, February 14th, was timed to commence, and the whole of the vast auditorium which was eligible for disposal was filled with a very enthusiastic company of friends and workers in connection with the choir. There is an element about the gathering widely different from the sedate audiences who occupy the seats on Oratorio nights—the general air of comradeship, the signs of recognition which pass from friend to friend, the numerous groups of family connections, and the evident enjoyment of the various items in the programme, all tend to stamp the audience as unique in its own fashion, and it would be almost fair to describe it as a huge family party. A pathetic interest attached to the occasion, which was the first held in the Albert Hall since the lamented decease of Mr. Luther Hinton, to whom a touching little tribute was inserted in the programme, from which was gathered that he conducted all the concerts at the Royal Albert Hall from the first given on January 8th, 1877, up to 1895. The Festival last year was the last function he attended in connection with the choir. Happily there is still spared the other "Father" of the Choir, Mr. J. Barnard, who was present—a little feeble in body, but alert in mind, and bearing the responsibility for the arrangements for the huge gathering with little sign of weariness. Lovingly watched over by members of his family (who are all workers in connection with the choir), and occupying a warm place in the hearts of the wider "family" who have long regarded him with a large measure of affection, his life is happy and useful, and his lot is more enviable than that of many an occupant of a seat in the Peers' Chamber—an empty honour in Mr. Barnard's case—without the heart's tribute of the past and present members of the London Sunday School Choir.

The music was selected from the Festival programme presented at the Crystal Palace in June last, and included popular choruses and part-songs. The opening item was a "congregational" rendering of Montgomery's grand old hymn, "Hail to the Lord's anointed," sung to "Ellacombe"—the music for which had thoughtfully been provided in the programmes on sale. The audience joined very heartily in the singing, and an excellent start was made to the evening's enjoyment. Handel's "Zadok the Priest" was the first choir item, and it was sung through in a manner indicative of good

training and sure acquaintance with the score. As much cannot be said of the orchestral item, Mendelssohn's "Overture in C (Op. 24)," which followed. Myles W. Foster's anthem, "Let not your heart be troubled," was a very even piece of work, the various leads being well taken up, and the enunciation was very good.

The "special choir" of ladies' voices had their opportunity in "Holy, Holy, Holy" (Elijah), the chorus again being very good. Gounod's "There is a green hill" (arranged in anthem form), was re-demanded—a pleasing tribute to a really excellent piece of work. Sullivan's "Processional March," by the orchestra, established their reputation, and was well received. "Let the Bright Seraphim," and "Let their Celestial Concerts," with Mr. Walter Morrow in the trumpet obbligato, was one of the most popular pieces in the whole of the programme, and at no point of the evening's proceedings was the general *ensemble* of the choir better than at this point.

Part two commenced with a bright little selection from "Dorothy" by the orchestra, and the chorus items were Bishop's "Sleep, gentle lady," rendered with fine expression, and exhibiting very good *pianissimo* singing, West's "Love and Summer" (encored), concluding with Elgar's "It comes from the misty ages" ("Banner of St. George"), sung with a fine vigour, which spoke volumes for the tone of the choir after a long and hard evening's work.

Interspersed with the chorus items were solos by Madame Amy Sherwin, Madame Antoinette Sterling, and Mr. Andrew Black. Of the popularity of the contributions of these artistes there was no possible doubt—each was re-demanded and each kindly responded. Madame Amy Sherwin's first song, "Voices of the Angels" (Lane Wilson), was received with rapt attention—as indeed it deserved—both for the beauty of the ballad and its artistic and clear rendering. Mr. Andrew Black's "Thou'rt passing hence" (Sullivan) was a very near approach to perfection, and the silence in the vast hall was bordering on intensity during the closing phrases—every word of which was as clear as if in a small chamber. Madame Antoinette Sterling has long been a prime favourite with the choir, perhaps by reason of her Puritan ancestry (she is a descendant of gentle John Bradford, the martyr), perhaps because of her kindness of disposition and a knowledge of many acts of loving interest in religious work, possibly in consequence of her winsome smile and unalloyed enjoyment of her reception—whatever it is or may be, the recognition of the singer was hearty in the extreme, and formed a pleasing prelude to her first song, Behrend's "Crossing the Bar," in which the great singer's very soul seemed to be poured out as with a message for the audience. And yet, later in the evening, when an old Scotch

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song, "There's nae luck," the happy "gude wife" was presented as she should be "Darby and Joan" (an encore item) was quite to the taste of the audience, as was the extra "Scotch" song given in response to a vociferous demand after the first named piece was finished.

Madame Amy Sherwin had not previously sung for the London Sunday School Choir, and she was very evidently pleased with her reception after her first item, and the pleasure of artiste and audience was enhanced in "The Cuckoo" (Liza Lehmann's "More Daisies") to which, as an encored item, was given "Whistle, and I'll come to ye, my lad," which in its turn was re-demanded and responded to by rendering only the last line without accompaniment. When some "wag" in the audience accepted the

challenge and whistled, the singer good-naturedly accepted the situation and sang again. Mr. Andrew Black's other songs, "Because" (Tischmacher) and "Onaway, awake," were each excellent in their own fashion, but not so popular as the encore, "Village Blacksmith," which fairly launched a torrent of enthusiastic applause, and in which the accompaniment was really excellently played by Mrs. Mary Layton—always artistic and helpful in her work. A word of praise is due to Mr. W. Whiteman, who conducted the choir in his usual painstaking and inspiring fashion; to Mr. H. G. Holmes for his excellent accompaniment on the organ, and to Mr. David M. Davis for the conducting of the orchestral pieces.

## Echoes from the Churches.

*A copy of "The Chormaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Stanley E. Hooton.*

### METROPOLITAN.

CLAPTON.—A most successful organ recital was given on January 26th last at the Methodist Free Church, Pembury Grove, by Mr. Louis F. Goodwin, the talented organist of Mildmay Park Wesleyan Church, who was assisted by Mrs. Morris as vocalist.

HARRINGAY.—On Wednesday, 4th February, the oratorio, "Paradise," by John Fawcett, was rendered at the Congregational Church. A large congregation listened with much interest and manifest pleasure to the efforts of the North London Christian Endeavour Cantata Choir of 100 members, who undertook its interpretation. Miss Elsie Claxton, Miss Jessie Bennett, Miss S. E. Davis, and Miss F. L. King led with the soprano parts, the contraltos being Miss A. Camm, Miss A. Haswell, and Miss R. Bath. The tenors were Mr. Chas. Bride and Mr. F. J. Cook; and the bass Mr. Raymond Huckwell. With recitative, air, chorus, and solo there were altogether some forty numbers, and to all and each the most able treatment was accorded. In the early part the blending of voices in the quartette, "Oh, who shall save a fallen world?" was very effective, and other numbers in which vocal talent came into pleasing prominence included the duets for contralto and soprano, "On Bethel's plains the vision fair," and "He comes, the world's Desire and Lord"; likewise in the trio for soprano, contralto, and bass, "Voices and visions thus proclaim." The finished style of rendition accompanying the respective parts which fell to Mr. Charles Bride and Mr. Raymond Huckwell were distinctive features in the list. As to the choir, it rose to its work in highly creditable style, and alongside the excellent musical effect was noticeable a smartness of attack which added much to the brightness as well as to the success of the piece. Mr. M. L. Carter conducted, and Mr. Harry King (who gave a recital previous to the Cantata) supplied the organ accompaniments, with Mr. Frank Rose at the piano. The second part was of a miscellaneous order. It included solos, "The Psalm of Life," by Miss E. Parker; "Vesper Music," by Mr. C. Bride; "The Promise of Life," Miss S. E. Davis; and "The Pro-

mised Land," by Mr. Raymond Huckwell. In each case the very tasteful rendering called forth much appreciation. Another attractive item was the duet, "Up to the Hills of Light," by the Misses A. and R. Bath; whilst the final effort of the choir in dealing with Haydn's composition, "The Heavens are Telling," proved to be one of the leading vocal treats of the evening. The proceeds of the performance will be devoted towards the Building Fund.

ISLINGTON.—On Tuesday, January 20th, Mr. Arthur Berridge delivered a lecture on "The Composer of 'The Messiah'" to the Highbury Hill Literary Society. Mr. W. Dean took the chair. The illustrations, vocal and instrumental, were rendered by Miss Winifred Jenkins, Miss M. E. Staple, Miss Florrie Stokes, Mr. Robt. A. Kingston, Master Harold E. Darke (piano), and the choir of the church. Mr. Berridge described Handel's birthplace, his boyhood, pointed out difficulties with which he had to contend, and the determination with which he overcame them before he was permitted to follow the study of an art of which he was destined to become a consummate master. The so-called "Harmonious Blacksmith" was discussed; the history of the celebrated "Largo in G" given; the letters of Charles Youens showing what he thought of Handel's music; Handel's plagiarism; his rapid composition; finishing with acknowledgments to various friends for help.

MILDWAY PARK.—A series of six organ recitals are being given on Monday evenings during this and next month in the Wesleyan Church, by Mr. Louis F. Goodwin, the accomplished organist of the church, in aid of necessary improvements to the organ.

WANDSWORTH.—A largely attended "Social" was held in the hall of Mallinson Road U.M.F. Church on February 10th. Mr. Edward Bowles, choirmaster, read a short and interesting report showing good progress, both musically and numerically, during the year. Mr. F. S. Turney gave a short speech on the work of a choir member, and expressed pleasure in the fact of the choir having become members of the N.C.U.

## PROVINCIAL.

**ALDERSHOT.**—An excellent concert was recently given by the choir of Grosvenor Road Wesleyan Church, under the able direction of Mr. W. G. Curry. The choir and orchestra numbered about sixty performers. The first part was miscellaneous. For the second part Cowen's cantata, "The Rose Maiden," was given with good effect. The soloists were Miss Mabel Todd, Miss Mabel Evershed, Mr. Lake, and Mr. A. J. Layton, all of whom gave much satisfaction. The choruses were well rendered.

**BESSES (NEAR MANCHESTER).**—In connection with the Congregational Church, a tea-meeting was held in the schoolroom on Saturday, January 24th, and was well attended. After tea a meeting was held, presided over by the pastor (the Rev. A. Bond), supported by the deacons. Various reports were read of the several institutions identified with the cause at Besses. All indicated a satisfactory condition. The church choir was present, and under the direction of Mr. Leaver gave the following music:—Part-song, "We'll sing a merry roundelay" (H. Ernest Nicholl), Choir; song, "The Forge" (Michael Watson), Mr. Dawson; part-song (for female voices), "Excelsior" (J. Frank Proudman); song, "An Irish Folk-song" (Arthur Foote), Miss Kirk; "Soldiers' Chorus" "Faust" (C. Gounod); piano-forte solo, "Andante and Capriccioso" (Mendelssohn), Mrs. Leaver; songs (a) "The Rose," (b) "The River and the Sea" (Noel Johnson), Miss Taylor; humorous trio (for male voices), "Maiden Fair" (Haydn); song, "The Ribbon and the Flower" (Sir Joseph Barnby), Miss Dawson; part-song, "The Children's Hour" (Alfred R. Gaul), the Choir; duet, "Maying" (Alice Mary Smith), Miss Kirk and Miss Leaver; song, "Beloved, it is morn" (Florence Aylward), Mr. Ernest Leaver; part-song (for female voices), "Good Night" (Henry Leslie). A Steinway grand piano was used. Mrs. Leaver was recalled for her solo, as also were Miss Taylor and Miss Dawson. Mr. G. A. Smith played the accompaniments. The whole of the proceedings were characterised by great heartiness, and the efforts of the ladies in providing the tea will result in a profit of over £20, which will be devoted to the church funds.

**BOURNEMOUTH.**—An interesting gathering took place at Richmond Hill Congregational Church on Thursday evening, February 12th, when, at the invitation of the choir secretary, Mrs. England, the members of the choir, the pastor and Mrs. Jones, the deacons and their wives met to do honour to Mr. E. J. Watkins, F.R.C.O., the organist of the church. The special interest of the occasion centred in the presentation by the Rev. J. D. Jones, in the name of the pastor, deacons and choir, to Mr. Watkins of the cap and gown recently conferred on him, as well as a beautifully illuminated address and cheque, testifying to the high regard in which the organist is held by the choir and church officers. The address was of emblematic design, and was mounted in a handsome frame of English gold.

**BURTON-ON-TRENT.**—We regret to hear that the local N.C.U. has been disbanded, largely owing to the action of the railway companies raising their fares to the annual festival. The Union, under the care of Messrs. W. G. Hutchinson, J. Frost, and J. Windsor, has done some excellent work. During the fourteen years of its existence the Union has been self-supporting and has never been without a balance in hand. For many years the members attended the annual Crystal Palace Festivals, and have frequently given as invitation concerts repeti-

tions of the festival programmes in Burton. They have also performed the following cantatas:—"The Lay of the Bell" (Romberg), "St. Cecilia's Day" (Bree), "The Ten Virgins" (Gaul), "Athalie" (Mendelssohn), "The May Queen" (Sterndale Bennett), and other smaller works, and have been able to render useful help to such societies as the Y.M.C.A., the Free Church Council, Dr. Barnardo's Homes, etc. The concert given by them on behalf of the Whitwick Colliery Relief Fund raised over £40.

**CODNOR.**—A very successful organ recital was given in the U.M.F. Church on February 3rd by Mr. David Clegg. There was a large audience, and their frequent applause testified to their appreciation of the organist's talents. His programme included pieces by Haydn, Tombelle, Brahms, Hoffman, Hesse, Bach, Frank, Rheinberger, and also some of his own compositions. Miss Oldham, of Nottingham, was the vocalist.

**ELLESMORE.**—A musical service, "St. Paul," was given by the choir in the Congregational Church, under the able conductorship of Mr. T. Williams, on Sunday evening, February 8th. Mr. William Thomas read the connective readings, and Miss Barclay was the accompanist. There was a good attendance.

**ENFIELD.**—An organ and vocal recital was given in Christ Church on January 22nd by Messrs. David Clegg and Alexander Tucker, the following being the programme:—Concertstück in A Minor, George Pfeiffer (Allegro, Militaire-Religios Finale, Rondo Brilliant); song, "Life," Blumenthal; Coronation Music, Old English (arranged by D. Clegg); song, "Angel Voices," C. Santley; Grand Fantasia and Fugue for the Organ in G Minor, Bach; tragic overture, Litoff; song "Rocked in the Cradle of the Deep," Knight; (a) "The Russian Patrol, Rubinstein; (b) Storm Piece, "A Night at Sea"; Symphonische for Organ, Horace Wadham Nicholl.

**FOLKESTONE.**—The annual *soirée* of the choir of Radnor Park Congregational Church and their friends took place on Wednesday, January 28th, when a most enjoyable evening was spent. The pastor of the church, the Rev. A. J. Palmer, and the deacons and officers of the church were present. A sumptuous supper, to which between sixty and seventy sat down, was provided by the ladies of the choir and congregation, the decoration of the tables being a veritable work of art. The toast of the choirmaster, Mr. W. F. Jupe, and the organist, Mrs. Chas. Osler, was proposed by the church secretary, Mr. G. H. Nyren, and was most enthusiastically received. The pastor, in a short, humorous speech, thanked the choir for the most able service they had rendered to the church during the past year, and hoped that the good feeling which existed between the members of the choir and the church might long be preserved. The remainder of the evening was spent in social intercourse, games, etc.

**HAWKHURST.**—At the Wesleyan Church, on Wednesday, February 4th, the choir, assisted by a few friends, rendered the popular service of song, "The Battle of Life." As the title suggests, the music is of a spirited nature, and great credit is due to the choir for rendering the service in such a faultless style. Special mention should be made of Miss L. Chapman in "Watchman, tell us of the night," and Miss A. Johnstone in "Our Song." Miss A. Chatfield presided at the organ in a most able manner.

**NORMANTON.**—It is in a great measure due to the energy and enthusiasm of Mr. G. W. Denton, whom the Wesleyan choir at Normanton are fortunate in

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having as choirmaster, that for many years past music has been a prominent feature in the services at that place of worship. The annual choir services were held on Sunday, February 8th. Mr. J. A. Meale, F.R.C.O., of Selby, was at the organ, and the congregational singing was unusually bright and inspiring. At the morning service the choir gave a very spirited rendering of "O worship the King" (Nicholls), in which the soprano solo was well taken by Miss Pearson, of Alton. At night the anthem was repeated (by request), in addition to which Mr. Meale's anthem, "Abide with me," was sung, and was a splendid example of the organist's ability in part writing. The choir had had the advantage of rehearsal with the composer, and a most expressive reading was the result. Mr. B. Snowden, of Keighley, took the tenor solo, and a soprano passage was sweetly rendered by Miss Denton. The Rev. R. Whitehead preached at each service. The evening sermon was followed by the singing of "The Holy City" by Mr. Snowden, the possessor of a splendid tenor voice. He also sang "Lead, Kindly Light" (D. Pugh Evans). Mr. Meale gave an admirable selection of voluntaries at each service, and led the singing with excellent taste. In the afternoon Mr. Meale gave an organ recital, this being his third visit for a similar purpose. The programme included pieces by Handel, Wolstenholme, Morandi, Thomas, Elgar, Lemmens, J. E. Campbell, Dubois, and himself. Mr. Snowden was the vocalist.—Mr. Meale gave a second recital on February 11th, when he played selections from the works of Morandi, Rossini, Lemare, Wiegand, and a piece of his own. Miss Sophie Beverley gave violin solos. Mr. A. Touse was the vocalist.

**POOLE.**—A vocal recital was given in Skinner Street Congregational Church Schoolroom by Mr. Alexander Tucker, assisted by Mrs. A. W. Clark, Mrs. G. W. Green, Miss Muriel Smith, Miss Bessie Loader, Mr. Herbert Freeman, and Mr. W. L. Miller.

**REDHILL.**—The choir of Reigate Congregational Church kindly provided the programme for the "Men's Own" in the Congregational Schoolroom on January 31st. Miss Griggs was the accompanist, and Mr. F. J. Buckland conducted. The following took part:—Misses Ethel King, Etherington, Curry, Grace Buckland, Ruby Reffell, Maggie Lucas, Lily Selden, and Messrs. Biper, H. Mollison, W. W. Hart Andrews, Goodall, H. W. Buckland.

**REIGATE.**—The annual entertainment by the Congregational Sunday School Choir, in aid of the Mansfield House Settlement, Canning Town, E., was given on Thursday, February 5th, before the usual numerous and sympathetic audience. A lengthy programme was creditably carried out by the youngsters, the most popular items being the solo action songs by Alec Lucas, Cyril Rayner, and Violet Mansfield, and the general action songs by the girls and boys respectively, viz., "Sound and Colour" and "The Chinee Boy." The dialogues entitled "The Crotchety Customers" and "Crooked Answers" were also capitally done, and little Joan Penfold fairly brought the house down with her recitations. Miss Maggie Lucas and Mr. H. T. Goodall (former members of the choir) kindly gave their services for the duet, "Country Courtship," performed in costume, which resulted in a vigorous recall. Miss Griggs accompanied with her usual good taste, and Mr. F. J. Buckland had the assistance of Mr. H. W. Buckland in conducting.

**SEVENOAKS.**—The winter work of the Wesleyan

Choir is usually productive of two or three concerts during the season, the second of which was given in the church on Wednesday evening, January 28th. The church was well filled, and the audience had the satisfaction of listening to Gaul's "Holy City," which was very finely rendered. The choir, a powerful one (some seventy strong), was well balanced. Attack and finish, light and shade had been well studied, and the conductor, Mr. Sidney Edwards, with the choir, thoroughly deserved the warm praise accorded to them. The soloists, Miss Mercy Walker, of Westerham, a bright and promising soprano; Miss Bessie Walker, of Maidstone, a young alto of great power and much excellence; Mr. Frederick Williams, of St. Andrew's, a tried friend, who was in excellent voice; and Mr. Walter Ratcliff, bass, proved a very acceptable quartette. The organist, Mr. J. R. Brown, of the Central Wesleyan Church, Hastings, presided at the organ, and as a concert organist is all that could be desired. Miss Benson, the practical accompanist, was at the piano, and with much taste added her quota to a very successful rendering of a popular work.

**STAINES.**—On February 12th the Congregational Church celebrated its 114th anniversary, when, besides the usual matters of church business and addresses by several ministers (not forgetting a very sociable gathering at the tea-table), the most interesting item of the evening was a presentation to the honorary organist and choirmaster, Mr. H. Burden Smith, which took the form of an illuminated address (the work of Miss May Pratt, of the above church), a copy of Mendelssohn's Organ Works, and a handsome gold watch and chain. The presentation was made by the pastor, the Rev. H. De Vere Gookey, who, in the name of the church, said the gift was a token of esteem and appreciation of the valuable aid to the service of God's house rendered by Mr. Smith. Mr. Smith replied in a short speech amid a round of applause.

**WINCHESTER.**—An organ and vocal recital was given in the Congregational Church on January 10th by Messrs. David Clegg and Mr. Alexander Tucker. The programme was as follows:—Symphony (Brahms); aria, "O God, have Mercy" ("St. Paul"), Mendelssohn; (a) organ Concerto (Ancient), Dr. Arne: Andante, Allegretto, Minuet; (b) Fugue in A Minor, Bach; song, "In Peril on the Sea," Lane Frost; (a) Overture Dramatique (for organ), Thiele; (b) Variations on a Pedal Bass (for organ), Siegl; song, "Life," Blumenthal; Alpine Scenes (with storm effect), Magnus: 1. Barcarolle (including Alpine Storm), 2. Alpine March (pacing and retreat), 3. Thanksgiving Hymn; song, "Still is the Night," Abt; Fantasia and Double Fugue in D Minor and Major (for the organ), Frank.

**WINSFORD.**—On Sunday, February 8th, the annual organ sermons at Bethesda Primitive Methodist Church were preached by Mr. Thos. Hadfield, of Crewe. At the evening service the choir, under the able conductorship of Mr. Jos. Hickson, gave a fine rendering of Shelley's anthem, "Hark, hark, my soul!"—On Monday evening, February 9th, in the same church, a musical and presentation service was held, presided over by Mr. N. Robinson. Solos, duets, anthems, etc., were rendered by the choir. The chairman, in his opening remarks, made special reference to the good work done by the choir and conductor in connection with the church. On behalf of the choir, Mr. B. Salt presented Mr. Jos. Hickson with a beautiful ivory baton with silver mounts, bearing the following inscription:—"Presented to

[MARCH, 1903.]

Mr. Joseph Hickson by the Bethesda P.M. Choir, Station Road, Winsford." Mr. Hickson was also made the recipient of a handsome illuminated address from the choir, in a polished English oak frame. Mr. B. Salt, in making the presentation, spoke in glowing terms of the excellent and distinguished services rendered by Mr. J. Hickson as conductor. Mr. B. Salt also presented Mr. T. Hickson, organist, with the two organ editions of the Church and Sunday-school Hymnal, which bore the following inscription:—"Presented to Mr. T. Hickson by Mrs. M. Burgess, in recognition of the able and efficient services rendered as organist." Mr. Salt also eulogised the labours of the organist, and remarked that his heart was in his work. Messrs. J. and T. Hickson briefly replied.

WOODBRIDGE.—A very successful organ recital was given in the Wesleyan Church on the 11th ult. by Mr. W. J. Wightman, organist of Tacket Street Church, Ipswich. The programme included the following items:—Grand Chœur and Intermezzo (Hollins), Pastoral Sonata (Rheinberger), Andante in A Flat (Hoyte), Rondo-Caprice (Dudley Buck), Fantasia on the Sicilian Mariner's Hymn (Lux), Andantino in D Flat (Lemare), Schiller March (Meyerbeer). Vocal solos were contributed by Mrs. Leighton, who sang in a sympathetic manner Cowen's "Psalm of Life" and Chaminade's "Meditation," and Mr. G. King-Smith, who gave excellent renderings of "The King of Love" (Gounod) and "Come unto Me" (Coenen). The duet, "Love Divine," from Stainer's "Daughter of Jairus," was also given by the artists mentioned. The church was crowded with an appreciative audience, and the collection was the largest yet taken at these recitals.

WREXHAM.—On Monday evening, February 9th, a concert was given in the Public Hall in aid of the funds of the Welsh Wesleyan Church, Egerton-street. Mr. Clement Edwards presided, and the programme was sustained by Miss Florrie Williams, Miss Frances Jones, Mr. R. Morris, Mr. R. Dodd, Mr. J. T. Owen, Mr. Arthur E. Bird, Mr. E. Lloyd Roberts, and the Cymric Vale Voice Society (conductor, Mr. T. Lloyd Williams). Mr. T. Carrington was the accompanist.

## Correspondence.

### A CORRECTION.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—I was much pleased to see in your February issue a reference to Mr. Henry L. Parratt, the organist of Huddersfield Parish Church, but I wish, as an old pupil of his, to make a correction. You state that the father played the Christmas Day services for fifty years, and the son for thirty years. Believing these figures to be incorrect, I wrote to Mr. Parratt on the matter. The real facts are that the father played fifty Christmas Days, and the son completed his fortieth on the Christmas Day of 1901. On Christmas Day, 1902—which would have been his forty-first—he was unfortunately prevented by sickness. Hoping you will kindly make this correction in your next issue,—I am, yours truly,

J. W. BAILEY.

P.S.—Mr. Parratt, sen., did not quite complete fifty years of service; his work commenced on Christmas Day, thus bringing in the specified number.

## The Nonconformist Musical Journal.

## Recital Programmes.

OLDHAM.—At the Wesley Chapel, by Mr. Wm. Lawton, on January 20th:—

Choral Song and Fugue	...	...	Wesley
Three Pieces in different styles:—			
(a) Berceuse	...	...	Schutte
(b) Songs in the Night	...	...	Spinney
(c) Offertoire in B Minor	...	...	Batiste
Selection, "Tannhäuser"	...	...	Wagner
Toccata in F Major (with Pedal Solos)	...	...	Bach
March of the Magi	...	...	Dubois
Rondo de Campanelli	...	...	Morandi
Impromptu, No. 12	...	...	Hiles
Fantasia, "Vesper Hymn"	...	...	Turpin
Military March	...	...	Gounod

CLAPTON.—At the Downs Chapel, by Mr. W. C. Webb, A.R.C.O., on February 2nd:—

Festive March	...	...	Smart
Air with Variations	...	...	Rea
Reverie in B	...	...	Wm. Faulkes
Prelude de Lohengrin	...	...	Wagner
Marche Nuptiale	...	...	Guilmant
Simple Aveu	...	...	Thomé
(a) Impromptu Grazia	...	...	Charles Vincent
(b) Chœur Ecclesiastique	...	...	Charles Vincent

DUNDEE.—At Ward Chapel, by Mr. G. P. Gutteridge, F.R.C.O., on January 18th:—

Marcia Religiosa	...	...	Rheinberger
Pastorale (Sonata No. 1)	...	...	Guilmant
Allegro Pomposo in D	...	...	Vincent
A Sunset Melody	...	...	Vincent
Triumph Song	...	...	Pearce
Romanza and Allegro (Sonata da Camera)	...	...	Peace

SOUTHPORT.—At the Congregational Church, Hawkshead Street, on January 25th, by Mr. Fredk. Isherwood-Plummer, A.R.C.O.:—

Sonata in B Flat, No. 4	...	...	Mendelssohn
Larghetto, from the Quintet for Clarinet and Strings	...	...	Mozart
Chant sans Paroles	...	...	Tschaikowsky
March in E Flat	...	...	Salomé

## To Correspondents.

A. S.—We fear it is not possible to obtain the information you ask for. We will make further efforts, and let you hear if we meet with success.

J. J. R.—Your great organ is weak compared to the swell. Add a longer scale diapason, which you will find very useful.

ANDANTE.—(1) Yes. (2) Yes. (3) Three to the bar. (4) Should be fed. (5) Yes, certainly.

OBOE.—Under the circumstances we should advise you to have an Oboe rather than a Horn.

The following are thanked for their communications:—W. J. (Filey), T. B. D. (Dorchester), E. F. (Edinburgh), S. S. A. (Grantham), E. D. (Flint), G. W. (Camberwell), T. T. (Gloucester), E. M. F. (Ramsgate), D. M. (Southampton), A. T. (Dulwich), F. T. W. (Berwick).



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### ONE RECENT TESTIMONIAL, with subsequent comments bearing upon it:—

#### TESTIMONIAL

FROM

**Rev. JAMES BADEN-POWELL,**  
*Precentor, etc., of St. Paul's, Knightsbridge.*

" 12, Motcomb Street, S.W.

DEAR SIR,—Enclosed find P.O. . . . If it is any use to you I should heartily like to endorse my old friend, Rev. C. E. Hammond's testimony and say this:—that

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That's rather a loud story, but I really should like you to know what I feel.

Those Chant Books are a sight; I should like to show them to every one, but I shall certainly tell every one I can of what I consider is a most valuable find.—Yours faithfully, JAMES BADEN-POWELL."

" Otterbourne Vicarage, Winchester.

DEAR SIR,—I am delighted with the Books you returned last week; they are quite worthy of the excellent testimonials you have received (Rev. J. Baden-Powell).

I am, per the medium of my parish magazine, inviting my congregation to have some of their dilapidated books re-bound and repaired by you.—Yours faithfully,

HENRY A. BOWLES."

*The Manager*—

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Words by Austin Cecil, Wilfrid Mills, and Mrs. M. L. Haycraft.

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**The Lord is my Light.** PERCY E. FLETCHER.

**In the Beginning was the Word.**

CHARLES DARNTON.

**Brightly Gleams our Banner.** JAMES LYON.

**Jesus, Thou Soul of all our Joys.**

ARTHUR BERRIDGE.

**The Lord is my Shepherd.**

W. A. MONTGOMERY, Mus. Bac.

**He is Risen.**

THOMAS FACER.

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G. RAYLEIGH VICARS.

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A. BERRIDGE.

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HULLAH.

(Arranged for four voices.)

**The Minstrel Boy.**

(Arranged for four voices.)

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Mr. Joseph Hickson by the Bethesda P.M. Choir, Station Road, Winsford." Mr. Hickson was also made the recipient of a handsome illuminated address from the choir, in a polished English oak frame. Mr. B. Salt, in making the presentation, spoke in glowing terms of the excellent and distinguished services rendered by Mr. J. Hickson as conductor. Mr. B. Salt also presented Mr. T. Hickson, organist, with the two organ editions of the Church and Sunday-school Hymnal, which bore the following inscription:—"Presented to Mr. T. Hickson by Mrs. M. Burgess, in recognition of the able and efficient services rendered as organist." Mr. Salt also eulogised the labours of the organist, and remarked that his heart was in his work. Messrs. J. and T. Hickson briefly replied.

WOODBRIDGE.—A very successful organ recital was given in the Wesleyan Church on the 11th ult. by Mr. W. J. Wightman, organist of Tacket Street Church, Ipswich. The programme included the following items:—Grand Chœur and Intermezzo (Hollins), Pastoral Sonata (Rheinberger), Andante in A Flat (Hoyle), Rondo-Caprice (Dudley Buck), Fantasia on the Sicilian Mariner's Hymn (Lux), Andantino in D Flat (Lemare), Schiller March (Meyerbeer). Vocal solos were contributed by Mrs. Leighton, who sang in a sympathetic manner Cowen's "Psalm of Life" and Chaminade's "Meditation," and Mr. G. King-Smith, who gave excellent renderings of "The King of Love" (Gounod) and "Come unto Me" (Coenen). The duet, "Love Divine," from Stainer's "Daughter of Jairus," was also given by the artists mentioned. The church was crowded with an appreciative audience, and the collection was the largest yet taken at these recitals.

WREXHAM.—On Monday evening, February 9th, a concert was given in the Public Hall in aid of the funds of the Welsh Wesleyan Church, Egerton-street. Mr. Clement Edwards presided, and the programme was sustained by Miss Florrie Williams, Miss Frances Jones, Mr. R. Morris, Mr. R. Dodd, Mr. J. T. Owen, Mr. Arthur E. Bird, Mr. E. Lloyd Roberts, and the Cymric Vale Voice Society (conductor, Mr. T. Lloyd Williams). Mr. T. Carrington was the accompanist.

## Correspondence.

### A CORRECTION.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—I was much pleased to see in your February issue a reference to Mr. Henry L. Parratt, the organist of Huddersfield Parish Church, but I wish, as an old pupil of his, to make a correction. You state that the father played the Christmas Day services for fifty years, and the son for thirty years. Believing these figures to be incorrect, I wrote to Mr. Parratt on the matter. The real facts are that the father played fifty Christmas Days, and the son completed his fortieth on the Christmas Day of 1901. On Christmas Day, 1902—which would have been his forty-first—he was unfortunately prevented by sickness. Hoping you will kindly make this correction in your next issue,—I am, yours truly,

J. W. BATLEY.

P.S.—Mr. Parratt, sen., did not quite complete fifty years of service; his work commenced on Christmas Day, thus bringing in the specified number.

## Recital Programmes.

OLDHAM.—At the Wesley Chapel, by Mr. Wm. Lawton, on January 20th:—

Choral Song and Fugue	...	...	Wesley
Three Pieces in different styles:—			
(a) Berceuse	...	...	Schutte
(b) Songs in the Night	...	...	Spinney
(c) Offertoire in B Minor	...	...	Batiste
Selection, "Tannhäuser"	...	...	Wagner
Toccata in F Major (with Pedal Solos)	...	...	Bach
March of the Magi	...	...	Dubois
Rondo de Campanelli	...	...	Morandi
Impromptu, No. 12	...	...	Hiles
Fantasia, "Vesper Hymn"	...	...	Turpin
Military March	...	...	Gounod

CLAPTON.—At the Downs Chapel, by Mr. W. C. Webb, A.R.C.O., on February 2nd:—

Festive March	...	...	...	Smart
Air with Variations	...	...	...	Rea
Reverie in B	...	...	...	Wm. Faulkes
Prelude de Lohengrin	...	...	...	Wagner
Marche Nuptiale	...	...	...	Guilmant
Simple Aveu	...	...	...	Thomé
(a) Impromptu Grazia	...	...	...	Charles Vincent
(b) Chœur Ecclesiastique	...	...	...	Charles Vincent

DUNDEE.—At Ward Chapel, by Mr. G. P. Guttidge, F.R.C.O., on January 18th:—

Marcia Religiosa	...	...	...	Rheinberger
Pastorale (Sonata No. 1)	...	...	...	Guilmant
Allegro Pomposo in D	...	...	...	Vincent
A Sunset Melody	...	...	...	Vincent
Triumph Song	...	...	...	Pearce
Romanza and Allegro (Sonata da Camera)	...	...	...	Peace

SOUTHPORT.—At the Congregational Church, Hawkshead Street, on January 25th, by Mr. Fredk. Isherwood-Plummer, A.R.C.O.:—

Sonata in B Flat, No. 4	...	...	Mendelssohn
Larghetto, from the Quintet for Clarinet and Strings			
Chant sans Paroles	...	...	Mozart
March in E Flat	...	...	Tschaikowsky
			Salomé

## To Correspondents.

A. S.—We fear it is not possible to obtain the information you ask for. We will make further efforts, and let you hear if we meet with success.

J. J. R.—Your great organ is weak compared to the swell. Add a longer scale diapason, which you will find very useful.

ANDANTE.—(1) Yes. (2) Yes. (3) Three to the bar. (4) Should be fed. (5) Yes, certainly.

OBOE.—Under the circumstances we should advise you to have an Oboe rather than a Horn.

The following are thanked for their communications:—W. J. (Filey), T. B. D. (Dorchester), E. F. (Edinburgh), S. S. A. (Grantham), E. D. (Flint), G. W. (Camberwell), T. T. (Gloucester), E. M. F. (Ramsgate), D. M. (Southampton), A. T. (Dulwich), F. T. W. (Berwick).



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**Jesus, Thou Soul of all our Joys.**

ARTHUR BERRIDGE.

**The Lord is my Shepherd.** W. A. MONTGOMERY, Mus. Bac.  
**He is Risen.** THOMAS FACER.

**O Love the Lord.** A. J. JAMOUNEAU.

**I will sing of the Mercies.** CHARLES DARNTON.

**Blessed are the Merciful.** G. RAYLEIGH VICARS.

**I heard the Voice of Jesus Say.** E. MINSHALL.

**The Shepherd's Farewell.** H. SMART.

**O Gentle Wind.** A. BERRIDGE.

**Three Fishers went Sailing.** HULLAH.

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